

# "The Rose-Bush of a Thousand Years"



ILLUSTRATION from "THE ROSEBUSH OF A THOUSAND YEARS" SHOWING MADAME NAZIMOVA in "REVELATION" the SCREEN VERSION of the BOOK.

MABEL WAGNALLS'S story, *The Rose-Bush of a Thousand Years*, has been completed with a second part or sequel. The story as it originally appeared was of the "life goes on" sort, with an and-he-went-out-into-the-night ending. From this a film play was made, *Revelation*, in which Alla Nazimova acted. For the screen it was thought necessary, in order to make the story "pictorially" complete, to bring in the war.

In writing her second part of the tale the author has resisted the temptation of an inconclusive ending and the temptation of a "war interest." She has rounded out her story with great artistry, and those who read it or who saw the film play will be eager to see how she has succeeded in justifying the life of Joline, the "saucy" Parisian model.

Joline was a product of that "hothouse of deadly night blooms," the Jardin Mabille. She had become a model and had taken root in the studio of Granville. But Granville had an inspiration where he did not think the roguish Joline would exactly fit in. He was growing tired of painting Bacchantes and dancing girls, and inspired by an old legend of a rose-bush and the Virgin he had determined to paint the legend.

Joline insists she must pose for the Madonna.

"I will do for your Madonna. Honestly, dearie, I can look as holy as a relic."

"For two days she pouted and pleaded, then threatened and sulked. In the end, of course, she had her way, and then became at once so adorably gentle and loving that Granville almost convinced himself that she did look a bit celestial."

Arrived at Hildesheim, Granville had determined upon making at least one sketch of his Madonna standing among the branches of the genuine bush. "This would give him the proper atmosphere, the needed inspiration and thrill," but he nearly gave over his plan when he learned the monastic rule was imperative that no woman was allowed to enter the gates. Joline solved this difficulty in two minutes. "Smuggle me in as a boy. Unless the gatekeeper is keener eyed than any of the old puffy monks I have ever seen, he won't give me a second glance so long as I wear trousers. Even if they did discover us they can't eat us. It's Lent now, anyway—they only eat fish."

Joline does pose in the miraculous rose-bush, and a very old monk, who feeling that his last hour was approaching had dragged himself to the sacred bush, falls in a swoon at Joline's feet, crying "Blessed Mary, have mercy!" That night the old monk dies, but not before telling of his vision and prophesying that the sacred bush will bloom again in the spring.

Joline is highly elated and twits Granville, who had not thought her fit to pose for a Madonna. When in the spring the rosebush actually blooms and the miracle is made public and the monastery gates are opened for the first time to women as well as men, Joline laughs and hugs herself over the "mistaken miracle."

In the second part, which is the sequel to the story as it was originally published and which differs from the film play, we learn how Joline justifies her life, after her amazing escapade in the monastery.

THE ROSEBUSH OF A THOUSAND YEARS. BY MABEL WAGNALLS. Funk & Wagnalls Company. 75 cents.

# "Great Wives and Mothers"



REV. HUGH FRANCIS BLUNT  
AUTHOR OF  
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